

DOCUMENT RESUME

ED 134 295

95

JC 770 135

AUTHOR Lindsey, Suzanne
TITLE Modern Mexican Painting; The Revolution of 1910 as Expressed in the Work of Posada and Orozco. Project Mexico.
INSTITUTION California Univ., Los Angeles. Latin American Center.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE [Feb 77]
NOTE 20p.; For related documents, see JC 770 127-140
EDRS PRICE MF-\$0.83 HC-\$1.67 Plus Postage.
DESCRIPTORS *Art Education; Community Colleges; Course Content; Course Descriptions; Curriculum Guides; *Junior Colleges; *Latin American Culture; *Learning Modules; Mexican American History
IDENTIFIERS *Mexican Art; *Mexican Revolution; Orozco (Jose Clemente); Posada (Jose Guadalupe)

ABSTRACT

This document is an outline for a three-week unit on the influence of the Mexican Revolution of 1910 on the art of J. G. Posada and J. C. Orozco. The unit is part of an eighteen week community college course on the Art and History of Mexico. Objectives for both teacher and student are presented. For each section of the unit a detailed outline of lectures, a description of instructional materials, and a description of student activities to be used in aiding students in the attainment of unit objectives are provided. An annotated bibliography is attached. (JDS)

* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *

ED 134295

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

MODERN MEXICAN PAINTING

The Revolution of 1910 as Expressed
in the Work of Posada and Orozco.

Project México

June 26 - August 8

Suzanne Lindsey
Orange Coast College
2701 Fairview Rd.
Costa Mesa, California

Sponsored by the UCLA Latin American Center on a grant from the U.S. Office
of Education

Fulbright-Hayes Training Grants--Group Projects Abroad (13.440)

JC 470 135

Subject: Art through Mexican History

Level: Collage

Description of the Unit: A three-week unit on Modern Mexican Art focusing on the influence that the Revolution of 1910 had on J.G. Posada and J.C. Orozco.

This segment is part of an eighteen-week course on Art and History of Mexico.

Objectives:

1. **Teacher's.** To guide the student to develop an interest and appreciation of Mexican Modern Art through the acquisition of informations from dependable sources leading to the writing of well-organized reports on the subject.

The goals are:

- 1.1 To get the student to see both the cultural and the historical aspect of Mexican Art.
- 1.2 To recognize the social and political messages transmitted by the artists.
- 1.3 To acquire a deeper personal understanding of Mexican people and culture.
- 1.4 To comprehend that Modern Art is a form of creative individualism and an expression of human experience.
2. **Student's.** The student will be able to:
 - 2.1 Associate events of the Mexican Revolution with related art slides, songs, prints, pictures, films.
 - 2.2 Recognize and identify the works of the artists studied.
 - 2.3 Place each slide as of the time-period each art work was produced.
 - 2.4 Give a description of the time and style of each slide.
 - 2.5 Be informed on some of the most important events on each artist's life.
 - 2.6 Be familiar with the most important events of the Mexican Revolution of 1910.
 - 2.7 Answer questions about causes and developments of the revolutionary Art of Mexico.

These answers must come from publications, films, songs, and photographs analyzed during the class lecture-discussion and from individual investigations by the student outside class.

Special Material Needed:

1. History.

- 1.1 Representatives of: Porfirio Díaz, a "Hacienda," elegant people and poor peasants of the time, workers striking repressed by police, Francisco Madero, General Huerta, Carranza, Obregón, Villa, Zapata, "soldaderas" (women camp followers and fighters).
- 1.2 Music sheets and lyrics of Army songs "La Adelita" and "La Cucaracha."
- 1.3 Physical map of Mexico. Will help students to see the terrain where the events took place.

2. Posada

- 2.1 Reproductions of eight "calaveras."
- 2.2 Reproduction of Posada and his "calavera catrina" in Rivera's mural of the Hotel del Prado.

3. Orozco

- 3.1 Twenty-seven reproductions of his work.

4. Films

- 4.1 "La Revolución Mexicana," Part II.
- 4.2 "The Man of Fire," describes the mural of the same name by Orozco.
- 4.3 "The Making of a Mural," describes how a mural is made. All three films are from Los Angeles School District Film Library.

Simplified Outline: Three three-hour lectures.

1. Historical Background of the Revolution of 1910

- 1.1 Porfirio Díaz
- 1.2 Causes of the Revolution Film
- 1.3 Madero Songs

1.4 Drive for Power Reproductions

1.5 Obregón

- * Students' activities: Questions and answers and class discussion.
Students in role-playing.

2. The Mexican School of Painting

2.1 Reasons for its establishment

2.2 The Role of the Mural Film

2.b Posada

2.b1 His life, his work

2.b2 The "Calaveras" Reproductions

2.b3 His influence

Students' activities: The drawing of a "Calavera"

- * Details of students' activities are given on page 20 and 21.

3. Orozco

3.1 His life, his work

3.2 First period

3.3 Second period

3.4 Third period Film

3.5 Fourth period

Students' activities: A 500-word essay

The Unit: Introductory lectures, detailed outline, description of material,
description of students' activities.

I. Historical Background of the Revolution of 1910

Modern Mexican Painting was the chief cultural manifestation to emerge from the Revolution of 1910, therefore it is necessary to know the historical background of Mexico of that period to properly interpret the relationship between the events that shaped the artists and their resulting work expressing the revolutionary themes each in his own individual style.

Porfirio Díaz's dictatorship remained in control of México for thirty-four years. In his terrific drive for power and his equally strong need for peace Díaz welcomed all adherents, offering opportunities for enrichment to his supporters and ruthlessly crushing those who opposed him. To encourage economic development, he offered liberal concessions to foreign investors, in the course of which México's natural resources were given away. Enslavement of the peasant population rose to far greater heights than ever before, the possession of land became concentrated in the hands of a small number of Mexican and foreign companies. Peasants were forced off their little plots into the debt-peonage of the hacienda system. Díaz entered into an arrangement with the church. He allowed accumulation of property in return for the clergy preaching obedience to his dictatorship. The "Científicos" (the scientific ones) became very influential in government. They advocated the domination of whites not only over Indians but also over mestizos (part white and part Indian) who, at the moment, were occupying important political positions in the country.

Madero, a wealthy landowner, organized a revolt against Díaz and was nominated presidential candidate. To escape Díaz he fled to the United States from where he continued his attacks. Díaz was forced to resign and Madero became President but one of his generals, Huerta, murdered him and took over the Government. Carranza and Villa from the North and Zapata from the South organized armies to dislodge Huerta forcing him to go into exile. Carranza, greatly aided by Obregón, became President but the people revolted against him and he was murdered. Obregón's presidency ended the 10-year period of the Revolution and ushered in a new era of economic and cultural resurgence.

1. Porfirio Díaz's era

- 1.1 P. Díaz the man and the President
- 1.2 Mexico under his rule
- 1.3 Art during his time: Following European models
- 1.4 The Church's role

2. Causes Leading to the Revolution

- 2.1 "Los Científicos" dominate the Government
- 2.2 Mexican culture is influenced by European standard of taste
- 2.3 Mexican economy is dominated by foreign powers
- 2.4 The "Hacienda": the Indians (the bulk of Mexican people) remain in medieval misery.
- 2.5 Socialist, anarcho-syndicalist ideas infiltrate industrial workers in foreign dominated companies

- 2.6 Strikes are repressed by Government police
- 2.7 Financial crises, disastrous harvest and starvation of 1907
- 3. Francisco Madero: the idealistic son of wealthy landowners
 - 3.1 His life
 - 3.2 "Presidential Election of 1910"; his successful book against Díaz
 - 3.3 Madero organizes anti-re-election clubs, and a newspaper
 - 3.4 Madero nominated presidential candidate
 - 3.5 Madero jailed, flees to the United States, denounces Díaz
 - 3.6 Díaz forced to resign
 - 3.7 Madero elected President. Too idealistic for brutal times
 - 3.8 The conservatives force Madero's resignations
 - 3.9 Gen. Huerta seizes power, murders Madero
- 4. Drive for Power: Three forces opposing Huerta
 - 4.1 The Constitutionalist Army of Carranza from the North East
 - 4.2 Carranza: The man's background, personality and politics
 - 4.3 Obregón: The military genius of Carranza's army
 - 4.4 Pancho Villa (real name Doroteo Arango), his life
 - 4.5 Villa's Army of the North Central. The excesses of banditry
 - 4.6 Emiliano Zapata: The man. His goal: "Ejido" land for the Indians
 - 4.7 Zapata's Liberating Army of the South. The decorum of the Indians
 - 4.8 Huerta flees. Carranza takes Mexico City. His Government receives the United States' recognition
 - 4.9 Villa retaliates attacking the U.S. provoking armed intervention by Gen. Pershing
 - 4.10 Carranza President. New Constitution (Art. 27, 123)

- 4.11 Carranza fails to implement the Constitution and orders Zapata's murder. Carranza murdered while fleeing to Vera Cruz

5. Obregón Presidency: The end of ten years of Revolution

- 5.1 The economic reconstruction of the country
- 5.2 Cultural measures taken; unprecedented in the Republic
- 5.3 The mural as art sponsored by the Government

II. Reasons for the establishment of the Mexican School of Painting

The Revolution was faced with the necessity to establish a permanent contact with the people of México, and the peasants in particular, in order to convince them of its philosophy, its historical concepts, its outlook in life, in short, to show them who their hidden enemies were. Such a contact could only be established through painting, the natural form of expression of the Mexicans. Only it could speak to the people direct in their own language, could inspire them in their struggles, reveal their aims and make them conscious of their dignity as men, and as citizens of a great nation. In 1922, when painting started, painters who were living abroad returned (Rivera, Siqueiros) and others who were hiding in some government office (Orozco) re-appeared to reproduce the image of the fatherland during the tormented days of the revolution in an astonishing collection of murals.

A feeling for color and design seems instinctive to the people of México therefore it is no wonder that art played such an important role in the Mexican Revolution. And it is doubtful that any revolution in any country ever had such a talented, perceptive group of artists to record its struggle for freedom. But the artists of México were not a group standing apart from the mainstream of life. They had seen the destruction and terror of the military phase of the Revolution firsthand. Now they would actively participate in carrying out the social revolution.

1. An old art form is rediscovered because of the need to:

- 1.1 Establish contact with the people of México especially the peasants and the illiterate
- 1.2 Make known the philosophy of the Revolution and its historical concepts
- 1.3 Communicate to the people the outlook in life of the Revolution

2. Role of the Mural

- 2.1 To use the form of expression more typical of the Mexican people

- 2.2 To reject bourgeois art forms previously adopted from Europe
- 2.3 To create a living art as opposed to museum art
- 2.4 To express new ideas, new feelings about life in a way that everyone could contemplate freely
- 2.5 To use as themes and models the life of Mexican people
- 2.6 To return dignity to the Indians
- 2.7 To reawaken an art form which flourished in México two thousand years ago in Teotihuacán, and one hundred years ago in "pulque" shops

III. José Guadalupe Posada

An important source of inspiration and influence on the Twentieth Century Mexican Painters' School was José Guadalupe Posada. He earned for himself posthumous fame as México's most beloved and most truly national artist. In his lifetime, his inexpensive but highly treasured prints were distributed in great numbers throughout México, becoming part of the national consciousness. His forward-looking opposition to the oppressive Díaz regime and lively interest in the incipient Revolution; the myth--like power that raises many of his works to the status of symbols--all these factors taken together have made him a constant inspiration to Mexican artists of the twentieth century. The prints of this outstanding popular artist--who was neither a folk artist nor a "primitive"--never fail to arouse immediate and lasting admiration for the brilliancy of their draftsmanship, composition and graphic techniques and for their inexhaustible fund of imagination.

The most imaginative and celebrated facet of Posada's production were the "Calaveras" or prints of comic or satirical nature in which all characters are skulls and skeletons, most of which were sold around All Souls' Day, November 2 (called the Day of the Dead in México) when it is traditional to sell figurines, toys, candy, cakes etc., in the form of skeletons and to make elaborate offerings to dead relatives. Posada used his "Calavera" prints as social reportage, as manifestos and as political and social satire. This type of print taps sources that are typically Mexican for both the Indian heritage (skulls and death-goddesses are common in pre-Columbian art) and the Spanish heritage (the death-orientation of the monastic orders, and the Dance of Death and Memento Mori traditions) have blended in the average Mexican's stoic, but far from humorless, view of death.

1. Posada's life

- 1.1 Born in Aguascalientes, in Central México, February 2, 1852
- 1.2 Apprentice in the workshop of the Printer Pedrosa

- 1.3 Moves to México City. Chief artist for a Publishing House which also published the "Gazeta Callejera" ("Street Newspaper")

2. His work

- 2.1 Sensational and touching illustrations
- 2.2 Similar to Daumier, France and Goya, Spain
- 2.3 Recorded subsurface of life in sharp, biting drawings
- 2.4 Distributed each day, with the regularity of newspaper
- 2.5 Style: Realistic - graphic
- 2.6 "Calaveras": skeleton drawings based on the typical macabre humor of the Mexicans
- 2.7 Part of a tradition older than the Aztecs that death is a natural part of everyday life
- 2.8 Most time wordless. Done for large part of people who didn't know how to read

3. His influence

- 3.1 Many of the artists of the "mural revolution" used his themes and even some of his figures
- 3.2 Both Rivera and Orozco admired his work
- 3.3 Orozco's drawings done for the "Vanguardia" paper had Posada's bold lines and graphic qualities
- 3.4 Rivera incorporated Posada's portrait in his mural for the stairway of the National Palace in México City in 1929. He also painted Posada and one of his famous calaveras in the 1947 Prado Hotel mural

IV. List of some of the most representative "Calaveras"

- 4.1 "Contemporary Newspapers" as skeleton cyclists. The importance of head gear in Posada's art is particularly striking here, e.g., Tiempo (Time) newspaper with hourglass headpiece and flowing beard.
- 4.2 "Calavera zapatista." A soldier on horseback galloping over skulls. The tragedy of war.
- 4.3 "Calavera huerfista." Created a sensation throughout México. It shows the vicious Huerta as a loathsome tarantula devouring the skeletons of his victims.

- 4.4 "Calavera de un revolucionario zapatista." A soldier on foot with shiny boots and bloody sword.
- 4.5 "la calavera catrina" (the calavera of the fashionable lady). A skull wearing a large, flowery lady's hat. Rivera incorporated this calavera, converting it into a full-length figure, in his Hotel del Prado mural.
- 4.6 "Calavera del montón" (skeleton of the heap) or "Calavera de Madero." Not only a monumental artistic achievement but also a highly interesting historical document. Published All Souls's Day 1910 when Madero had been imprisoned and the outbreak of the Revolution was only weeks away. The style of mustache and beard are Madero's and the words "Aguardiente de Parras" (brandy from Parras) alludes to the latter native city and the site of the vineyards owned by his family.
- 4.7 "la calavera de Cupido" (Calavera of Cupid). Though a cleric this skeleton was a glutton and skirt-chaser.
- 4.8 "Calavera revolucionaria" (Revolutionary calavera). One of the "soldaderas" (women soldier-camp-follower) who rode and marched with the rebellious bands.

V. Jose Clemente Orozco

Orozco painted destruction and rebirth. Man he said, must continuously destroy himself and be reborn over and over. Life to Orozco was a continuous battle, but in destruction itself he found new life. One example from the hundreds of works left by Orozco illustrate this theme. The "Man in Flames" shows man in space being consumed and simultaneously reborn in flames. Orozco's vision is close to the ancient Mexican Indian theme whereby man sacrifices himself that the sun may continue to shine upon mankind.

1. Orozco is considered the towering figure of the Modern Mexican School of Painting, and the most creative.

2. His style

His art is based on a personally evolved form of Expressionism stemming from his deep sympathies for the miserable and the oppressed. Orozco's work is always the sensitive, even mystic reaction of an individual to the inequities and weaknesses of his environment.

"My one theme is HUMANITY, my one tendency is EMOTION to a MAXIMUM. My means the REAL and INTEGRAL representation of bodies in themselves and their interrelation"

Without a specific political point of view his art is the most penetrating expression of the suffering that characterized the Revolution and its aftermath.

His style is SOBER and AUSTERE.

3. His life

- 3.1 Born in Zapotlán, Jalisco 1883
- 3.2 Moved to México City
- 3.3 Received a degree in Agricultural Engineering in 1899
- 3.4 Studies Mathematics and Architectural Drawing 1908-9
- 3.5 Followed some Art courses at the Academia San Carlos 1908-14
- 3.6 Influenced by:
 - a. Solid academic drawing of his first "classical" period
 - b. The atmosphere of the big city (México City)
 - c. The work of Posada with its bold caricature quality and vivid color effects
 - d. The events of the Revolution from 1910 on
- 3.7 Died Sept. 1949. Buried in the Panteón Civil at Dolores, the village of Hidalgo, reserved for Mexican heroes

4. First Period to 1923. Realistic-Graphic

- 4.1 Painting of women almost exclusively. Provocative college girls, or prostitutes greedy or melancholy in bordello pictures e.g., "The Despoiling": Delicate watercolor but clear criticism of mankind. The corruption, weakness, sadness and isolation of individuals
- 4.2 "Revolutionary impressions," many sketches. Orozco followed the Carranza's army as a cartoonist for the newspaper "La Vanguardia" and became the Caricaturist of the Revolution. Posada's work of bold lines and blatant colors had made an ineradicable impression on young Orozco. These caricatures were another step in the realistic graphic Posada tradition.
- 4.3 Orozco now uses simpler, more effective, thick, powerful lines applied sparingly but with great effect.

5. Second Period to 1934: evolution from Classical to Expressionistic

- 5.1 Mural in the House of Tiles (Bandborn). Gigantism. The climax of Orozco's classical phase, e.g., "Omniscience"
- 5.2 Caricature mural. National Preparatoria School, México City. Represents the native element in his painting, the local graphic caricature quality that combines the sardonic and the tragic. E.g., "The Rich Banquet while the Workers Quarrel"
- 5.3 Also in the National Preparatoria School, México City. Grandiose and allegorical style. Italian Renaissance influence. The Madonna and the Child shown as a giant female nude holding a baby seemed a caricature of religion to church people who tried to cover its nailing flags and garlands on the wall thereby defacing the painting and infuriating Orozco. E.g., "Maternity."
- 5.4 At the same location. In retaliation of students attacks and the defacing of his work, Orozco executed several violent murals. They represented criticism of people through social caricatures. E.g., "Justice and Law": A bloody and drunken Justice, bandage down on one eye, one arm about the shoulder of a politician. E.g., "The Final Judgment": A Father God is flanked by a group of over-dressed bourgeois: the "saved," while on the other side a group of miserable poor: the "damned." E.g., "The Church Scene": (The best work of this group). Two skinny hands emerging from ragged sleeves and dropping coins into a locked church box, under which a fat ring-covered hand is placed to catch the coins as they come through. E.g., "Reactionary Forces": Shows snobbish figures walking with noses in the air and ignoring the tiny miserable creatures over whom they tread.
- 5.5 Industrial School, Orizaba. For the first time he turned to Revolutionary material in the impressive symbolic sense that would later characterize most of his work. Taken from his experiences as an illustrator for "La Vanguardia." E.g., "Social Revolution": Portrays incidents of war, pillage and rapine.
- 5.6 Nat. Prep. Sch., Mex. City. Orozco removed most of the old paintings from the walls and replaced them with new murals in the new style he was perfecting. Balance of moving parts, powerful assurance in the figures. Monumentality and restraint that characterize Orozco's style from this point on. E.g., "The Trench": He used the imagery of Christianity to express the enormous sacrifices of the revolutionaries. E.g., "The Mother's Farewell": A soldier bends forward in a smooth arc to kiss the hand of the abstract little gray form

with its Aztec face: the mother. Her tight mouth and lined countenance, her unpupiled gray eyes shining out from the brown of her face, and the general simplified curves of the form make this mural a very fine one.

At the same location: "Revolutionary Trinity," "The Strike," "Destruction of the Old Order."

- 5.7 Famous drawings: "México in Revolution" taken from his war experiences. Incisive and direct representations of suffering and despair. They begin to approximate the Expressionistic intensity of many of his works of the early thirties and clearly fit into the pattern of Orozco's evolution as an artist, e.g., "In the Mountains," "The Dead Comrade," illustrations for the book: "The Underdogs" by M. Azuela.
- 5.8 Pomona College, Los Angeles. Expression of his new figurative Expressionistic style. This is the first of many times that Orozco paints a dominant central figure among hordes of agonizing human beings. E.g., "Prometheus": The bringing of the gift of fire or learning to mankind.

6. Third Period. To 1940. The great murals.

During this period Orozco emerges as the outstanding figure of the Mexican School; first, because of the intrinsic qualities of his stupendous works; second, because of the influence he begins to exert on the younger men. The artist asserts himself as a social critic, a mystic and an

- 6.1 humanitarian. E.g., "Catharsis": Bloody picture of violent conflict between man and the mechanized world that tries to overwhelm and prostitute him.
- 6.2 Guadalajara. Work at the University. E.g., "Creative Man." At no point before this and very seldom thereafter was Orozco able to achieve the degree of pathos found in these gaunt dematerialized forms. Orozco's Expressionistic manner is fully formed.
- 6.3 Guadalajara. Government Palace. E.g., "The Religious Phantasms in Alliance with Militarism." Orozco fires his heaviest guns at Mexican traditional despotism: the organized Church and the military cliques that combined to keep the people down. Awesome and terrifying.
- 6.4 Series of murals in the chapel of the Cabanas Orphanage in Guadalajara depicting the origin and development of the Americas and the world. One of the outstanding monuments of Mexican painting. The architectural construction of the chapel allowed Orozco to work out his most satisfactory large-scale mural. E.g., "Dome of Cabanas Orphanage."

- 6.5 In the "Man of Fire" on the dome of the Hospicio Cabana Orozco has achieved what is perhaps his greatest single composition. The flame-wrapped figure of Fire moves upward in a flying, marvelously foreshortened conception. It is the artist's own version of Heaven where man is finally raised from the ground into the realm of spirit. One of the finest murals produced in America.
- 6.6 Graciano Ortiz Library, Jiquilpán, Michoacán. A former chapel converted into a library presenting long walls and a curved apse which Orozco, to avoid overbalancing the design chose to paint the apse in his characteristic flaming colors and the side panels in almost exclusively black and white. Comparing his early drawing of the Revolution with this black and white style of Jiquilpán we can see the distance Orozco has traveled along the road of emotive abstraction. Unleashing his despair and anger at the unreasoning power and brutality of revolutions in symbols that are all screaming mouths, red flags, and violence.
7. Fourth Period to 1949, his death.
- 7.1 Supreme Court, México City. Poetically abstract forms to as unusual a conception as Orozco has ever offered. Yet in spite of increasingly generalized and symbolic treatment of form, this mural is more specific in intent than previous compositions. E.g., "The National Riches," and "Justice."
- 7.2 Hospital of Jesus Nazareno, México City. The subject matter is not a Biblical illustration but rather a projection of Orozco's feeling concerning our own turbulent period of war and destruction conveying a powerful awareness of the anguished times in which we live. Even in the fragmentary condition in which they were left at the painter's death and in spite of the unfortunate neglect that is allowing this great work to disappear these murals offer a spectacle of such imaginative and overpowering poetic force that they must be ranked among the artist's major achievements. E.g., "The Demon Tied," and "the choir vault and rear wall."
- 7.3 National School for Teachers, México City. The first outdoor mural ever painted by Orozco. His adaptation of the post-Cubist technique is an individual as his handling of Expressionist methods. It is an imaginative utilization of space, and of a new technique that uses metal pieces, surface roughenings etc. E.g., "National Allegory."
- 7.4 National Historical Museum at Chapultepec Castle, México City. Vibrant and poetic symbolism and extraordinary composition. The design is unusual in that it is based on a broad upweeping curve in the midst of which the head of Juárez comes almost

straight out, as though about to fall into the room and yet holds its place in the picture space admirably. Orozco's adaptation to the circumstances of each commission is seen again in this mural; the facial characteristics of both the French emperor and Maximilian are derived directly from historical documents in the museum itself, as are the face of Juárez, the uniforms of the soldiers and the Mexican standards. E.g., "Juárez and the Reform."

- 7.5 Chamber of Deputies in the Government Palace in Guadalajara. The theme celebrates Hidalgo's decree abolishing slavery. This gigantic, Expressionistic, symbolic representation shows tortured, enslaved forms swirling around Hidalgo demanding to be set free, and it is the climax of many interesting study of slavery that Orozco did during this period. The only way to get a proper view of this half-dome is to look at its reflection in the glass-topped speaker's table. This gives an idea of the technical problems Orozco had to surmount for the execution of this work. E.g., "Hidalgo and the Liberation of México." This work, concluded in August 1949 was Orozco's last completed mural.

Although Orozco had been far from a public figure during his lifetime, in spite of the many honors heaped upon him toward the end, his passing unleashed a torrent of sorrow within every segment of the Mexican population. The passing of Orozco underlined the place of the artist in México both as an outstanding element in its intellectual life and as a custodian of its conscience. Throughout his life, Orozco had reminded México of the blood bath of the Revolution, of false leaders and their betrayal of the people, of the spiritual danger of mechanization, of the social menace of unscrupulous self-interest, and finally of the simple fact that man can aspire to better things.

Students' Learning Activities

I. First Lecture: History

1. Question and answer period and general discussion.
 - 1.1 Which was the most important cause of the Revolution in your opinion? Why?
 - 1.2 Could the Revolution have been achieved more peacefully if Madero had Gen. Obregón in the place of Gen. Huerta? What political and social changes would have occurred?
 - 1.3 What kind of President would Villa have made? What would he have done for México? For the arts?
 - 1.4 And Zapata?

2. Panel discussion. Students are to assume the roles of members of Díaz' time society. The teacher asks for eleven volunteers. Each student is to assume the roles of one of the following: A "cientifico," the wife of a "cientifico," a priest, a foreign investor, an artist, an owner of a "hacienda," a manager of a "hacienda," an Indian working at a "hacienda," the Indian's wife, a city factory worker, his wife.

Each student is given a card with the role's name on it for identification. According to the role he has each student will describe to the class what he does, where and how he lives, what his ideas are, if his life is happy or not and why. The teacher will encourage the class to ask questions to the eleven students so to make each role description complete and accurate.

II. Second Lecture. Art: Posada

Each student is to make a very rough sketch "calavera"-like. He is to convey a satirical meaning. E.g., Ford vs. Carter in the recent elections. The best "calaveras" will be displayed for all to see.

III. Third Lecture. Art: Orozco

Assignment: Write a 500-word essay about: (one of the three)

1. The Revolution of 1910. Its influence on Mexican artists, or
2. The meaning and influence of Posada's work, or
3. The Revolution as expressed in the several phases of Orozco's work.

Write only your own impressions and deductions after researching the subject. Include a bibliography and cite authoritative quotations.

BIBLIOGRAPHY

- Aguirre Beltran, G. RECHICHES DE REFUGIO. Mexico, Instituto Nacional Indigenista. Secretaria de Educacion Publica. 1973. Theory and practices of what the Mexican government does to help develop to a more advanced social and educational level the Indian population or remote areas.
- Azuela, M. THE UNDERDOGS. New York, New American Library. 1962
- Berdecio, R. and Apperbaum, S. POSADA'S POPULAR MEXICAN PRINTS. New York, Dover Publications, Inc. 1972. Description of Posada's life, work and styles.
- Bamford, H. A HISTORY OF MEXICO. Boston Houghton Mifflin Co. 1969. An easy to read history of Mexico.
- Barbosa Heldt, A. CIEN AÑOS EN LA EDUCACION DE MEXICO. 1972 Mexico Editorial Pax. The stages of the educational progress in Mexico during the last 100 years.
- Bernal, I. MEXICO BEFORE CORTES. Garden City, N.Y., Anchor Press. 1975. Art, history and legend of the ancient inhabitants of Mexico. Good reading. Pocket size.
- Bernal, I. THE MEXICAN NATIONAL MUSEUM OF ANTHROPOLOGY. London/Mexico Serapio Rendon 125, C.I.P.S.A. de C.V. 1975. A very good guidebook, clear, concise, with good illustrations.
- Borah, W. et al. ENSAYOS SOBRE EL DESARROLLO URBANO DE MEXICO. Secretaria de Educacion Publica, Mexico. 1974. The growth of several urban areas analyzed and compared. Emphasis on modern times.
- Carr, B. EL MOVIMIENTO OBRERO Y LA POLITICA EN MEXICO. Secretaria de Educacion Publica, Mexico 1976. Volume I and II. The origin and development of the workers organizations in the Mexican politics of 1910-1929.
- Casasola, G. HISTORIA GRAFICA DE LA REVOLUCION MEXICANA, Vol. I, II, IV. Ed. Trillas, Mexico. 1973. The history of the Revolution of 1910 illustrated with hundreds of photographs of the period.
- Caso, A. EL PUEBLO DEL SOL. Fondo de Cultura Economica, Mexico. 1973. Pocket size edition on the Aztec Civilization. Good.
- Clavijero, F. ANTOLOGIA. Secretaria de Educacion Publica. Mexico. 1976. Essays about the soul, the characteristics of various Indians, the costumes etc., of Mexican people.

- Covarrubias, L. MEXICAN NATIVE ARTS AND CRAFTS. Mexico, E. Fischgrund. Illustrations in colors, clear text. Inexpensive, useful.
- Covarrubias, L. MEXICAN NATIVE COSTUMES. Mexico, E. Fischgrund. Good for classroom demonstration use.
- Cumberland, C. MEXICO: THE STRUGGLE FOR MODERNITY. New York. Oxford University Press 1968. Mexican history stressing modern times.
- De Neuvillate-Ortiz, A. 10 PINTORES MEXICANOS. Mexico, Ed. Galeria de Arte Mirachi. Pictures and description of the works of 10 modern artists. Brief and accurate.
- Fuentes, C. THE DEATH OF ARTEMIO CRUZ. New York. Farrar, Straus and Giroux. Powerful novel of post Revolution middle class.
- Gendrop, P. ARTE PREHISPANICO EN MESOAMERICA. Mexico. Ed. Trillas 1976. Prehispanic art in a wealth of details and illustrations.
- Hansen, R. THE POLITICS OF MEXICAN DEVELOPMENT. Baltimore, The John Hopkins University Press. 1971. Modern economic history of Mexico.
- Johnson, W. W. MEXICO. New York, Time Inc. 1964. A brief cultural history of Mexico, clearly written with many illustrations.
- Leal, L. MEXICO, CIVILIZACIONES Y CULTURAS. Boston, Houghton Mifflin Co. 1955. Oldish but very good. An excellent text to use in a civilization class.
- Lewis, O. FIVE FAMILIES. New York. New American Library. 1959. A classic.
- Lindqvist, S. THE SHADOW: LATIN AMERICA FACES THE SEVENTIES. A study of poor Indians in several countries in Latin America, and what their socio-economic prospects are.
- Paz, O. EL LABERINTO DE LA SOLEDAD. Mexico. Fondo de Cultura Economica. 1976. Essays on Mexican life and thought. Good, difficult for some students.
- McDowell, J. MEXICO. Menlo Park, Lane Magazine and Book Co. 1973. A large book with a wealth of high quality photographs about life in Mexico. Beautiful.
- Malagon, J. HISTORIA MENOR. Mexico. Secretaria de Educacion Publica. 1976. Essays about a variety of themes on the Mexican society. 18th to 20th century.
- Morales, F. CLERO Y POLITICA EN MEXICO. Secretaria de Educacion Publica. Mexico. 1975. Ideas on the authority, the independence and the ecclesiastic reform in Mexico: 1767-1834.

- Morris, E. LAS REVOLUCIONES DE INDEPENDENCIA EN MEXICO Y EN LOS ESTADOS UNIDOS, vol. I, II, III. Mexico. Secretaria de Educacion Publica. 1976. An historical comparative study between Mexico and the U.S.A.
- Myers, B. MEXICAN PAINTING IN OUR TIME. New York. Oxford University Press. 1956. Excellent book on Art. Well illustrated.
- Noel, B. MEXICAN ART. Vol. I, II, III, IV. New York, Tudor Publishing Co. 1968. Pocket size, inexpensive, well written. A must.
- Raat, W. EL POSITIVISMO DURANTE EL PORFIRIATO. Mexico. Secretario de Educacion Publica. 1975. The practical philosophy of A. Compe and its opposition by the Government of Diaz.
- Ram, C. LA IMAGEN DE LOS ESTADOS UNIDOS EN LA AMERICA LATINA. Mexico. Secretaria de Educacion Publica. 1975. The problem of international relations of Latin America under the imperialistic power of the U.S. The author is against U.S. policies in Latin America.
- Ramirez Vazquez, P. THE NATIONAL MUSEUM OF ANTHROPOLOGY MEXICO. New York. Harry Abrams, Inc. An outstanding volume of all that is contained by the Museum. Beautiful photographs, good text.
- Rodriguez, A. A HISTORY OF MEXICAN MURAL PAINTING. New York, Putnam's Sons. 1969. A very complete book on murals from ancient times to the present. Very good.
- Rulfo, J. PIEDRO PARAMO. New York, Grove Press, Inc. 1959. A classic.
- Smith, B. A HISTORY IN ART. New York. Gemini Smith, Inc. 1968. Relates works of Art to historical events. Good illustrations.
- Toor, F. MEXICAN FOLKWAYS. New York, Crown Publishers, Inc. 1947. A classic. No teacher of Mexican culture should be without it.
- Von Hagen, V. WORLD OF THE MAYA. THE AZTEC: MAN AND TRIBE. Both: New York. New American Library. 1961. Classics.
- Womack, J. Jr. ZAPATA AND THE MEXICAN REVOLUTION. New York. Random House. 1968. One of the best books about Zapata.
- Yanez, A. THE EDGE OF THE STORM. Austin. University of Texas Press. 1963. A classic. A novel of the Revolution and how it effects people in an area near Guadalajara.

UNIVERSITY OF CALIF.
LOS ANGELES

MAR 25 1977

CLEARINGHOUSE FOR
JUNIOR COLLEGES